

The Sound of Silence

By

Jeff Jarnagin

Fiction

Jeff Jarnagin
1402 E. Donnell
Wichita KS 67216
jeffjarnagin@gmail.com
760-267-4916

FADE IN:

EXT. DAY - CHATTAHOOCHEE RIVER - COLUMBUS, GEORGIA - 1988

It's Sunny, hot, humid. RAY KENNEDY, mid-twenties and wife MARY, a pretty blond, prepare a picnic. Cumulus clouds are scattered overhead. A stranger watches from nearby.

Ray rummages through his old Plymouth, MARY lays a baby on a blanket. She organizes the things Ray unloads. The stranger, takes a picture. CLICK.

Ray stops, confused.

RAY

Hmmm.

MARY

Let me guess, you forgot something.

RAY

Can you believe, we forgot the
diapers.

MARY

At least we brought the baby.

Ray looks around.

RAY

We better run and get some.

MARY

Why don't you just go? I'll
organize our stuff.

RAY

I'd feel better if you come along.

MARY

Oh, the store's just up the road.
We'll be fine... and grab me a Coke
while you're there, will ya?

RAY

Beers? What a great idea.

A huge cloud, passes by, briefly, casting a shadow.

MARY

Hurry back so we can take a dip.

(CONTINUED)

RAY

Want me to take the baby?

The baby sleeps.

MARY

You just want to impress the counter girl.

RAY

You figured me out.

MARY

And Ray, don't forget my Coke.

RAY

Have I ever forgot --

MARY

Diapers, grocery lists, keys? No.
Not you.

Ray kisses Mary, climbs into the car. It roars to life.

RAY

I'll be back before you can say,
counter girl.

Ray drives away slowly, arm out the window.

In the bushes the stranger's breathing becomes excited. Mary undresses, revealing a bikini beneath her clothes.

Mary slowly wades into the river. As water covers her breasts, Mary takes a quick look at the baby before plunging beneath the water.

The stranger, large rock in hand, charges into the river.

Mary hears it, lifts her head to see, but not fast enough.

The stranger CLUBS Mary's head, the rock falls into the river. The stranger grips Mary's neck with gloved hands.

Mary's scream is cut short, head underwater, her arms flail. The stranger climbs on top of her.

Blood spills red in the water, air bubbles surface. Then nothing... but silence.

Pushing Mary's lifeless body aside, the stranger walks to the shore. The baby fusses.

(CONTINUED)

The stranger picks up and carries the baby into the river and plunges it unceremoniously beneath the water--

The Plymouth rumbles in the distance.

EXT. WOODED AREA - CHATTAHOOCHEE RIVER - LATER

EMT technicians load Mary's body into an ambulance.

Police search an area roped off with crime scene tape.

Ray sits in the back seat of a police car, cradling his baby, choking back sobs.

The door open, Ray talks with a young detective, WAYNE MAYFIELD.

RAY

I should have made her go with me.
This is all my fault.

Mayfield is about to reply when he spots a uniformed cop with a camera by the roped-off area.

MAYFIELD

I'll be right back, Mr. Kennedy.

Mayfield walks over to the cop, out of earshot from Ray.

MAYFIELD

Make sure you get the bruising
around the neck.

UNIFORMED COP

Think he did it?

MAYFIELD

Says he attempted CPR. We'll see.

UNIFORMED COP

Hell of a way to die.

MAYFIELD

Always is.

Mayfield heads back to Ray, who feeds the baby with a bottle.

INT. CRUSHED VELVET LOUNGE - COLUMBUS - NIGHT - 2019

Upscale lounge, not very busy. ANNE KENNEDY at thirty-two is beautiful in the classical sense. Her hair, honey blond. She sits alone.

Anne wears a white button-down blouse open at the neck with a black skirt. A silver cross, she seldom takes off, hangs above her cleavage. An envelope lies open beside her drink.

In the mirror, Anne notices a table with three men. One of the men can't take his eyes off her. He ambles over.

ROCCO BARTELLO stands next to Anne. He looks nervous, but not entirely out of place.

ROCCO
Nice necklace.

ANNE
Thanks, it was my mother's.

Rocco points to the stool next to Anne.

ROCCO
Is this seat taken?

ANNE
I guess not.

Rocco extends his hand.

ROCCO
My name's Rocco.

ANNE
(shakes hands)
Nick, or given?

ROCCO
(hand raised)
Hand to God, my Parent's named me
Rocco.

ANNE
Well now, Anne just sounds
boring...

ROCCO

Rocco waves the bartender over.

(CONTINUED)

BARTENDER

What'll ya have?

ROCCO

Scotch, rocks... and get the lady
whatever she wants.

Anne puts a hand over her glass.

ANNE

(to Rocco)

The lady is, only having the one.

The bartender gives Rocco a better luck next time look, then starts to work on Rocco's scotch.

ROCCO

I've never been any good at this.
Was that pretentious?

ANNE

Yes, but honestly? Another time,
another place.

The bartender sets Rocco's Scotch on a coaster.

ROCCO

I feel foolish...

ANNE

Don't. It's... just a bad time is
all.

ROCCO

Can I ask what you do?

ANNE

I work for The Times. What about
you, Mr... Rocco?

ROCCO

I'm a chef... Actually, I own
Bartello's.

Anne tries to look interested. Rocco hands her his business card. Anne looks it over.

ANNE

It really is, Rocco?

ROCCO

I hope I haven't bothered you.

(CONTINUED)

ANNE

One of these days, I'll swing by
your restaurant, Mr. Bartello.

ROCCO

It's on the house when you do. Just
ask for me when you get there.

ANNE

Well how can I say no to an offer
like that?

ROCCO

Thanks, by the way.

ANNE

For?

ROCCO

For not shooting me down, right out
of the gate.

Anne smiles as Rocco returns to his table. Rocco's friends
chat him up, slap his back. Anne looks the card over.

INT. DETECTIVE MAYFIELD'S OFFICE - DAY

Typical, Sheriff's Detective's office. Mayfield, at his
desk, has aged well. A little more Grey. More distrustful.

His phone rings.

MAYFIELD

Mayfield.
(long beat)

Mayfield writes Dan Spencer/Anne Kennedy on a notepad.

MAYFIELD (CONT'D)

I know her, thanks. I'll look into
it.

INT. PRISON - DEATH ROW - NIGHT

BILLY BAPTISTE wears a red jumpsuit. Mid-fifties, pale from
years in prison. His eyes give away contempt he tries to
hide with charm.

Billy is in a typical death row prison cell, with a
bookshelf, covered with books and newspapers.

(CONTINUED)

Opposite the bars is WARDEN JARMAN, a tall African American man. He wears a nice suit. It's not top of the line, but he's dressed impeccably. He has a kind demeanor, despite his occupation. Prison chatter sounds in the background.

WARDEN

You know, the priest is always available if you'd like to make peace... before it's too late.

BILLY

Are you bein serious right now?

WARDEN

Maybe you could tell the police where to find more victims.

BILLY

(laughs)

What the fuck would I do that for?

WARDEN

Redemption, forgiveness... If you were to ask for forgiveness, it might make it easier for you to... take that walk.

BILLY

I ain't scared. You're the one that'll have to go on listenin to yer ghosts.

WARDEN

At least think about it. Maybe you could bring, a little closure to some good people.

BILLY

(chuckles)

Warden, I don't give a shit about those good people. That might be the only thing that makes us different.

WARDEN

You're nothing like me, Billy. That's a fantasy you've concocted.

BILLY

Two sides of the same coin. You, on one side, have the blessin of the state. Where I just, kill for the satisfaction, but we're both life takers.

(CONTINUED)

WARDEN

It's different and you know it,
Billy.

BILLY

Sure, you put a nice spin on it. An
eye for an eye, right?

The warden twists his wedding band subconsciously.

WARDEN

The priest is here for you. That's
the message I wanted to convey.
Time isn't on your side, you know.

BILLY

You been spendin too much time with
yer nose in a bible. Talkin to yer
priest.

WARDEN

Maybe you've spent too much time
with your demons, Billy.

Billy glances back at his stacks of newspapers and books.

BILLY

Are they still comin for the
interview?

WARDEN

I'll give them a call, as soon as
we're done here.

BILLY

Wish I coulda snuffed out more
people. Can you imagine how many
people I coulda killed if I wasn't
in here all these years?

WARDEN

Jesus, Billy, why am I dealing with
you, instead of some,
maximum-security psych ward?

BILLY

Where'd the fun be in that, Warden?

The warden gives his wedding band another spin. Billy
watches.

(CONTINUED)

WARDEN

I have to get some work done.

An ornery grin spreads over Billy's face.

BILLY

Tell your wife, I said hi.

WARDEN

You go to hell, Billy.

BILLY

I will. I'll turn up the heat and
keep it warm for ya, Warden...

The warden turns on his heel, leaves Billy in his cell.

INT. NEWSROOM - DAY

JEN BOXER, around fifty, attractive, enters the newsroom. She walks through, in her nurses uniform, like she owns the place.

Heads turn. She walks directly up to Anne.

Two men, DICK and SAM, talk quietly, distracted. They steal glances at Anne and Jen.

DICK

Well, if it isn't little orphan
Annie and her crazy aunt Jen.

SAM

Don't be such a dick, Richard.

DICK

No wonder Dan left. Her aunt's
always around... I wonder if Dan
ever did the aunt.

SAM

Jesus, Dick, don't say shit like
that.

Anne sees Jen. Her desk has three pictures, Ray and Mary, holding baby Anne. Jen in her uniform and one, a dark-haired man, turned askew.

Jen takes a disapproving look at Anne's computer screen.

(CONTINUED)

JEN

Does your boss know you're
obsessing on that old case?

ANNE

I'm not obsessing.

Jen points at the picture of the dark haired man.

JEN

Have you heard from him?

ANNE

(coldly)

Nope... Why, am I supposed to
follow him, to God knows where?.

Jen holds her hands up in mock surrender.

JEN

Okay, okay, I just stopped on my
way home... You still coming by for
supper?

ANNE

Soon as I wrap up here.

Jen smiles and brushes Anne's hair with her hand.

JEN

You're busy. I'll see you later.

ANNE

You could have just called.

JEN

Like I said, I was on my way home.

Anne moves her computer mouse, waves, then opens a page on
serial killer personality traits.

ANNE

Bye.

Jen leaves with a flirtatious wave to Sam and Dick. She
glides out of the room.

INT. EDITOR'S OFFICE - DAY

A heavysset man, BILL HOLLINGSWORTH, in his forties, sits at a desk. It's too large for the office, covered with papers that nearly hide his nameplate.

From his vantage point, Hollingsworth watches Jen leave.

His phone rings. He presses a button after the third ring.

WARDEN

(filtered)

Mr. Hollingsworth, this is Warden Jarman up at the state penitentiary. About your reporter wanting to interview with one of my inmates...

INT. NEWSROOM - DAY

Sam and Dick, steal glances of Anne. The newsroom buzzes with activity.

DICK

If she's back on the market--

SAM

Work relationships never work.

DICK

Who said anything about a relationship?

SAM

I have work to do, you know.

DICK

How long should a guy wait, before he asks her out?

SAM

(frown)

Maybe I should call your wife and ask.

INT. NEWSROOM - ANNE'S DESK - CONTINUOUS

Anne reads an article about Billy Baptiste. On her desk, an open file with more information about Billy.

Her phone rings.

(CONTINUED)

ANNE
Newsroom, Anne Kennedy.

She listens.

ANNE
I'll be right there.

Anne grabs her Billy Baptiste file, heads toward Hollingsworth's office.

She passes close by Dick.

ANNE
Maybe you should call my, crazy old aunt.

Dick laughs.

HOLLINGSWORTH (PRE-LAP)
The execution's set for next Thursday. I need your piece Saturday morning. Interview, reactions, everything.

INT. HOLLINGSWORTH'S OFFICE - DAY

Hollingsworth looks at Anne, seated across from him.

HOLLINGSWORTH
Ready for this?

ANNE
I just have a little more research to do. I'll be fine.

HOLLINGSWORTH
One more thing, Anne. If I haven't told you how sorry I am about you and Dan... it's, just that I, I never know what to say.

Anne gets up to leave.

ANNE
We argued. He left. C'est la vie... Thanks for your concern.

HOLLINGSWORTH
You sure you're up to this Baptiste interview, considering?

(CONTINUED)

ANNE

Who else you gonna send. Tweedle
Dick, or Tweedledum?

Hollingsworth laughs, waves her away.

HOLLINGSWORTH

On my desk, next Saturday.

Anne exits Hollingsworth's office.

INT. NEWSROOM - CONTINUOUS

Anne, back at her desk. She pulls up an article about the murder of Mary Kennedy. She makes notes. She reads, oblivious to the office around her.

INT. NEWS ROOM - LATER

Anne looks up. Her co-workers are filing toward the exit.

INT. JEN'S HOME - NIGHT

Anne sits across the dining room table from Jen. The kitchen sink, full of dishes. Ice cubes CLANK in their glasses.

JEN

Why are you going to interview a
serial killer?

ANNE

Aunt Jen, it's my job--

JEN

Don't Aunt Jen me--

ANNE

I might glean some valuable
information... About Mother.
Someone like Baptiste may have
killed her. Hell, he might have
done it.

JEN

Sometimes the bad guy just, gets
away... I've learned to accept it.
Why can't you?

(CONTINUED)

ANNE

She was, my mother!

JEN

And after all these years, you're going to do what the cops couldn't?

ANNE

I can't ignore what's inside me.

JEN

What's that?

ANNE

A feeling.

JEN

A feeling? You're obsessed, Anne. Are you taking your medication?

ANNE

You sound like Dan now.

JEN

Is that why he left? That old case? Your being consumed?

ANNE

What if it were your mother?

JEN

That was uncalled for!

ANNE

I didn't mean anything... Still I'm interviewing Baptiste and I have to see Detective Mayfield in the morning--

JEN

I don't like that Man.

ANNE

I need to look at Baptist's files.

JEN

Never closed your mother's case you know. Hounded your father until... Would have arrested him--

ANNE

Maybe he'd still be alive if he had.

(CONTINUED)

JEN

Don't you say things like that.
That isn't living.

ANNE

I guess I'll get a first hand look
tomorrow.

JEN

Mayfield... doesn't listen to
reason.

Anne Stands up, moves toward the front door.

ANNE

He's obviously good at what he
does... It's late. I need to feed
my cat.

Anne pulls keys out of her purse.

JEN

You still have that damned stray?

ANNE

What else was I supposed to do?

JEN

You could have taken him to the
pound... for adoption.

Anne shakes her head.

ANNE

(smiles)

And what if you'd taken me to the
pound, all those years ago?

JEN

That's different.

Jen walks Anne to the front door, hugs her.

ANNE

I'll see you later.

INT. ANNE'S HOUSE - KITCHEN - NIGHT

Anne comes into the kitchen. SHADOW, a black cat, follows Anne around as she opens a bottle of wine, pours two glasses. She dumps food in Shadow's dish.

INT. ANN'S HOUSE - BATHROOM - NIGHT

Anne sets both glasses of wine on the edge of the tub. She turns the water on, adjusts the water temperature.

Anne gets undressed, climbs in the tub, settling quietly.

She downs a glass of wine, closes her eyes as she relaxes. Suddenly, she lets herself slip under the water, her head fully submerged, she lets the air escape her lungs.

Anne's head comes out of the water. She sucks in a breath.

Anne bathes, washes her hair. She finishes the second glass of wine.

Anne climbs out of the tub, towels off her body, and hair. She takes a moment to look in the mirror. Brushes her teeth.

Shadow watches.

INT. PRISON - NIGHT

Warden Jarman stands outside Billy's cell. The prison's quiet. Most of its population, down for the night.

WARDEN

I've got news from The Times,
Billy. They're doing the interview
tomorrow.

BILLY

They sure took their time.

WARDEN

Have you given any thought about
talking to the Priest?

BILLY

Why, is he gonna save my soul?

WARDEN

Anything's possible.

BILLY

Do you get paid if someone
confesses, or somethin? You're
jammin the religion thing pretty
hard down my throat... Fear not,
them which kill the body, but are
not able to kill the soul.

(CONTINUED)

WARDEN

(Bored)

Your knowledge of scripture's
impressive.

BILLY

Oh, it's nothin.

WARDEN

It wasn't lost on me, how much Miss
Kennedy reminds me of your victim
of choice.

BILLY

What are you tryin to imply?

WARDEN

Just letting you know, you'll be
restrained for the interview.

BILLY

(smiles)

Probably a good idea.

Billy turns toward his cot. The warden exits.

INT. WARDEN JARMAN'S BEDROOM - DAY

An alarm sounds. Warden Jarman opens his eyes. Empty pillow
next to his own. He fumbles for the clock, shuts it off.

He does push-ups, as he shrugs off last night's sleep.

INT. WARDEN JARMAN'S BATHROOM - DAY

The warden lets his pajamas fall to the floor. He turns on
the shower.

He brushes his teeth as steam fills the room. He looks at
the man in the mirror.

The Warden steps into the shower stream, leans his head into
the water. Eyes closed, he lets water run over him.

FEMALE (O.S.)

Honey, I'm making coffee, you want
me to fix you some eggs and toast?

He responds, loud enough to be heard.

(CONTINUED)

WARDEN

Just coffee Baby. I need to get to work early.

FEMALE (O.S.)

Are you sure? I'm making some for me.

The warden doesn't answer. As he washes he doesn't notice the shadow on the shower curtain.

The curtain slides open, garners his attention. RENEE JARMAN, the wardens pretty wife, pokes her head into the shower.

RENEE

(warm smile)

Coffee's on. You sure you don't want me to fix you some, toast at least?

WARDEN

No, Love. I have that reporter coming up from Columbus. I'll grab a bite from the cafeteria later.

RENEE

You tossed and turned all night. Is Billy causing you to lose sleep again?

WARDEN

(playful grin)

No, I dreamt I was eating your eggs.

Renee playfully splashes the wardens face.

RENEE

Oh yeah?

WARDEN

I didn't say they were bad.

RENEE

I'll fill your thermos to go then.

Renee kisses the warden, withdraws her head from the shower. She exits the bathroom as the water runs.

INT. WARDEN JARMAN'S - KITCHEN - CONTINUOUS

The warden watches Renee set a thermos on the counter top. On the table, a single plate with eggs, toast, and cup of coffee await.

RENEE

See what you're missing?

WARDEN

Your coffee smells like heaven,
Renee.

RENEE

It's just store-bought dry roast,
you know that.

WARDEN JARMAN

Well, when you fix it, sugar must
seep into it from your very soul.

The warden smells deeply of the aroma.

RENEE

My secret's out.

He bends down, gives her a gentle, lingering kiss.

WARDEN

I'll call you later.

RENEE

I'll have dinner ready when you get
home.

WARDEN

What are we having?

RENEE

(big smile)

Whatever it is, it'll be delivery.

Another kiss. Renee sits down to breakfast as he leaves.

INT. SHERIFF'S OFFICE - DAY

Detective Mayfield drinks coffee. He reads the Mary Kennedy file. Anne stands at the door, KNOCKS lightly.

Behind her a big cubicle filled room, inhabited by detectives at their desks.

(CONTINUED)

ANNE

They said I could come on back.

MAYFIELD

Sure, come on in and have a seat. I hope I'm not out of line when I say, you look like your mother.

ANNE

I'm older than she got to be.

MAYFIELD

Yes. So we talked about Billy Baptiste. The execution interview.

ANNE

Yes, Sir.

MAYFIELD

You want to look at his file.

ANNE

To get an inside look. Familiarize myself with the victims before I talk to him... To be armed with facts as it were.

MAYFIELD

I can do ya one better. I have copies you can use. Just make sure you bring em back.

ANNE

Oh, that's great, Detective... And while I have you, do you mind if I ask you a question?

MAYFIELD

(taps the Mary Kennedy file)
Billy didn't kill your mother.

Anne looks, defeated, yet maintains her resolve.

ANNE

You have to admit there are similarities between Baptiste's cases and my mother's.

MAYFIELD

We need more than, similarities... We had a few good suspects, but nothing substantial ever developed...

(CONTINUED)

ANNE

My father?

MAYFIELD

Yes, but like I said... His untimely death was unfortunate.

ANNE

But, Mr. Mayfield --

MAYFIELD

When we arrested Billy, all those years go, I looked into your mother's case then. I just went over it again.

ANNE

Because there are similarities.

MAYFIELD

I had to rule him out, Anne.

Mayfield opens a drawer in his desk, pulls out some manila folders. He hands them to Anne.

MAYFIELD

Here is his file, the cases he's been tried for. Baptiste is a psychopath. These aren't easy to look at.

ANNE

I'll be fine, detective.

MAYFIELD

I suppose so. Still, he might be trying to relive some sick fantasy. Stay on your toes.

ANNE

Thank you. Will you be available, if I have further questions?

MAYFIELD

I'll be glad to help, any way I can.

Anne looks through the files briefly.

ANNE

Well, I'll be off. Have a nice day, Detective.

(CONTINUED)

They shake hands, Anne rises. Mayfield stops her, the way cops do sometimes.

MAYFIELD

Anne, before you leave--

ANNE

Yes, Detective?

MAYFIELD

We got a call from Tracy Spenser.

ANNE

Dan's sister? Why'd she call here?

MAYFIELD

She hasn't heard from him in a while. He was supposed to be driving to Arizona. Said you two were engaged?

ANNE

Were. We had a fight. I haven't seen him since, last Saturday.

MAYFIELD

He just up and left?

ANNE

That's right. For Arizona.

MAYFIELD

Okay, Anne. Be careful.

ANNE

Thank you, Detective.

INT. PRISON - DEATH ROW - DAY

Billy reads a newspaper. The warden approaches.

WARDEN

She's on her way, Billy. You ready?

BILLY

How do I look?

WARDEN

Like an inmate, sitting on death row.

(CONTINUED)

BILLY

You sure know how to make a guy
feel, special, Warden.

WARDEN

You're not special.

BILLY

Now that's just hurtful.

WARDEN

I get tired of this, verbal judo,
Billy.

BILLY

Are ya lookin forward to my...
crucifixion?

WARDEN

It's a little late for diminished
capacity, don't you think?

Billy puts his face against the bars.

WARDEN (CONT'D)

I don't like to watch, anyone die.

With mock sadness, Billy wraps his fingers around the bars.

BILLY

I hate to put you through it. Maybe
we should call the Governor and
tell him we... changed our minds.

WARDEN

Jesus, Billy. Sometimes I wonder
what goes on inside your head.

Billy points toward the execution chamber.

BILLY

You never told me how many, Warden?
Show me yours and I'll show you
mine.

WARDEN

I don't want to talk about it.

Billy starts to pace.

BILLY

You should learn to, embrace it.
Learn to enjoy the silence that

(MORE)

(CONTINUED)

BILLY (cont'd)
settles in after a soul escapes the
bonds of flesh.

WARDEN
I prefer the sounds of life, Billy.

BILLY
And Abraham stretched forth his
hand, and took the knife to slay
his son... The governor won't call
down and change his mind though,
will he? Are you a god, Warden?

Billy's question hangs there. The warden's cell phone rings.

WARDEN
Get ready, Billy.

The warden talks quietly as he leaves.

INT. ANNE'S HOME - DAY

Anne looks over Billy's files, computer on. Work spread out.
A KNOCK at the door. Anne answers.

MAYFIELD
I hope my dropping by isn't too
much of a distraction.

Mayfield, looks past her, sees the files.

ANNE
(suspicious)
It's fine, Detective. What brings
you by?

MAYFIELD
I'm afraid your fiance's sister--

ANNE
Ex fiance..

MAYFIELD
His sister called again. Have you
talked to her?

ANNE
No... What's this about, Detective?

(CONTINUED)

MAYFIELD

Miss Spencer asked us to conduct a welfare check. She's very worried, as I'm sure anyone would be. Do you mind if I come in?

Anne moves aside. Mayfield enters.

ANNE

I have to go to the prison soon. You know that.

MAYFIELD

You don't seem very upset about Dan.

ANNE

Well, I'm not some co-dependent, dunce.

MAYFIELD

So I can put his sister's mind at ease, do you care if I have a look around?

ANNE

I don't know what good it would do--

MAYFIELD

I won't be long. You can keep working.

ANNE

(distrustful)

If it's all the same to you, I'll tag along.

INT. ANN'S HOUSE - BATHROOM - CONTINUOUS

Mayfield looks through the medicine cabinet. Prozac.

ANNE (CONT'D)

Is this a welfare check, or investigation, Detective?

INT. ANN'S HOUSE - BEDROOM - CONTINUOUS

From the bathroom, Mayfield comes into the bedroom.

MAYFIELD
Did you both sleep in here?

ANNE
Of course.

Mayfield opens the closet door. Shadow rubs Mayfield's legs. He stoops to pet the cat..

INT. ANNE'S HOUSE - KITCHEN - CONTINUOUS

Coming into the kitchen Mayfield sees an empty wine bottle, and Rocco Bartello's business card on the counter top.

MAYFIELD
Okay, Anne. Thanks. Sorry to bother you.

Anne gestures to her work.

ANNE
Now, if you don't mind?

Mayfield exits. Anne sits back down to work.

EXT. ANNE'S HOUSE - CONTINUOUS

Mayfield, in the yard, looks around. He writes in his notepad. Prozac. Dr. Wellington. Rocco Bartello. Mayfield looks at Anne's car. Flat tire.

Mayfield walks back to the door. KNOCK KNOCK KNOCK. Anne opens the door again.

ANNE
Forget something?

MAYFIELD
I noticed you have a flat.

ANNE
Shit! I have to drive to the prison.

MAYFIELD
Do you have Triple A?

(CONTINUED)

ANNE

Yes. Thanks for letting me know,
Detective.

MAYFIELD

No problem, Anne. Have a good rest
of your day.

INT. WARDENS OFFICE - LATER

The warden sits behind his desk. Big windows behind him allows natural light in. A shelf displays books on criminal justice and prison procedure. Chairs occupy one wall.

The warden takes a long sip of coffee. A KNOCK on the door grabs his attention.

INT. WARDEN'S OFFICE - CONTINUOUS

Anne sits across from the warden.

ANNE

I'm sorry to get in so late,
Warden. I had a flat tire.

WARDEN

That's quite alright, Miss
Kennedy--

ANNE

Anne.

JARMAN

Lets talk about Billy for a moment,
Anne.

ANNE

I've been told he's most likely a
psychopath.

WARDEN

Add sociopath and narcissist to the
list and that just about sums him
up... I almost said in a nutshell,
but he isn't--

ANNE

No, I suspect not.

(CONTINUED)

WARDEN

I hope this interview will be useful. Billy's looking for... I'm afraid he is just wants to amuse himself.

ANNE

After going through his case files, I can't help but wonder...

WARDEN

If you're standing over a viper's nest?

ANNE

Or worse.

WARDEN

Miss Kennedy, I wouldn't let my wife within a hundred feet of that man, even with guards and bars separating them.

ANNE

Women aren't the delicate flowers you think we are, Warden.

The warden nods, stands and gestures to the door.

WARDEN

Dean's out front. He'll lead you to the interview room.

ANNE

I'll be in touch, Warden.

WARDEN

Come back and see me when you're finished, will you?

ANNE

Of course, Warden. Thank you.

As Anne exits the office, the warden pours more coffee. He smiles grimly at a photo of Renee.

EXT. CHATTAHOOCHEE RIVER - COLUMBUS, GEORGIA - DAY

Several police cars, a firetruck, ambulance, and a tow truck are parked by the river. Divers get out of wet suits. A red Audi, just pulled from the water, sits before them.

(CONTINUED)

DALE QUENCY, around thirty, all cop. Stands by the Audi.
Mayfield walks over to Dale.

Uniformed officers wait to assist.

MAYFIELD
(to uniformed cop)
Who called this in?

UNIFORMED COP
Unknown caller. Dispatch said the
voice was poorly disguised.
Probably female.

MAYFIELD
Lets pop the trunk.

Dale gestures to a uniformed officer.

DALE
Lets get a crowbar over here.

The officer leaves.

DALE
Looks like Dan Spenser's. We'll run
the plates.

MAYFIELD
Yeah, have the techs go over it
with a fine toothed come. I need
everything we get, as it comes
through. I'll pull his phone
records.

The uniformed cop comes back with a crowbar. Dale, Mayfield
and the other cop walk to the trunk.

Dale pries the trunk open. The uniformed cop peers in, then
runs away to vomit. Dale and Mayfield look into the trunk.

DALE
Guess who?

MAYFIELD
God dammit... Soon as we have
positive ID, I'll call the
sister... God dammit.

DALE
If memory serves, this is near
where Mary Kennedy was drowned.

MAYFIELD

Exectly where she was found.

DALE

Anne's been asking a lot of questions about her folks, hasn't she?

MAYFIELD

Call someone he works with for a positive ID. I don't want to let Anne know what we have just yet.

INT. PRISON - DAY

DEAN BRACH, a tough prison guard, walks with Anne. He leads the way in silence. A door looms with guards posted.

INT. PRISON INTERVIEW ROOM - DAY

Bolted to the floor, center room, is a table. On the far side, Billy. His hands are manacled to the tabletop.

Anne sits opposite of Billy. Dean and another guard, quietly stand by the door. The third guard, outside the door, twirls his keys. Billy smiles, sheepishly.

ANNE

(cautious)

Hello Mr. Baptiste, I'm Anne Kennedy. How are you today?

Billy gives his chains a rattle, shrugs.

BILLY

Hello, Anne. Its alright to call you, Anne, ain't it?

ANNE

That's fine, Mr. Baptiste--

BILLY

Everyone calls me Billy.

Anne opens her briefcase, withdraws a voice recorder, notepad and pen. Billy watches, intrigued.

ANNE

Billy, I have some questions. Feel free to answer them as best you can. Let me know if you're not comfortable with any of them.

(CONTINUED)

BILLY

Right to the point. I like that.

Anne checks her voice recorder, activates it. When she's sure it works, she looks at Billy.

ANNE

I guess my first question is, why
me?

BILLY

I like your articles.

ANNE

The letter you sent, got my
attention. I pressed my editor hard
to get this interview.

Billy looks at the guards, then back to Anne.

BILLY

Did you like it?

ANNE

It got my attention.

BILLY

You didn't think it was,
enlightenin?

ANN

The devil keeps transforming
himself into an angle of light.
Isn't that written somewhere,
Billy?

BILLY

You've done your research.

ANN

I have.

BILLY

That's why you're here. I wouldn't
talk with anyone else.

ANNE

Billy, how was your childhood? Can
you tell me about that time in your
life?

Billy's smile fades, he shifts in his chair.

(CONTINUED)

BILLY

Are you shittin me? My childhood?
C'mon, Anne. That's not why you're
here.

ANNE

Please... bear with me.

BILLY

Kinda trite, don't you think?

ANNE

Like I said, you don't have to
answer questions you're
uncomfortable with.

BILLY

My daddy was a preacher. Oh, I know
what you're thinking... but he
wasn't gentle, like you might
expect a man of the cloth to be. My
father was a beast, Anne.

ANNE

Is that why you feel a need, to
hurt others?

Billy moves closer, lowers his voice, never looking away
from Anne's eyes.

BILLY (CONT'D)

He'd beat me so bad I couldn't go
to school for weeks sometimes. My,
dear mother, she was kind enough to
call the school and tell em I
wrecked my bike, or some such...
Always made excuses... They didn't
worry about kids then, like they do
now. Poor woman took to drinkin.

Anne takes notes.

BILLY (CONT'D)

Yeah, my religious father and his
downtrodden wife. What a pair.

ANNE

Where are your parents now, Billy?

BILLY

I'll never tell. Let's just say...
I been on my own since I was
fifteen.

(CONTINUED)

ANNE

And?

Billy leans back.

BILLY

Just doin what I pleased until one day, I found myself locked up.

ANNE

What was life like before you got arrested? I read that you were a truck diver?

BILLY

Over the road. Drove and fucked and drove some more... Until... Wilma.

ANNE

And how does that feel, taking another person's life? Is there, any remorse?

BILLY

You see, Anne, when I'm done using something like an empty can a beer, I chuck it, ya know? Oh, people hate hearing things like that, but it's just the way it is some times.

Anne retrieves a file, WILMA SMITH.

ANNE

Why did you feel the need to, kill Wilma? Couldn't you just, leave?

Billy looks at the file as Anne lays it on the table.

BILLY

She knew the only way she'd ever leave me, would be in a hearse.

ANNE

So, just like that, you killed her?

BILLY

Killin ain't hard, Anne. Just ask the warden.

ANNE

What method did you use, to kill Wilma?

Billy points at the folder.

(CONTINUED)

BILLY

It's all right there... Does it have the pictures?

ANNE

I'd like to hear it in your own words if you don't mind--

BILLY

(stares at the folder)
I drowned that bitch.

ANNE

Just like that?

BILLY

My dad used to baptize folks in a crick. He'd pray and preach holy spirit and just, *push* em under... Ole Wilma though, she clawed, scratched, and put up a purdy good fight. I thought about Dad as she struggled, fightin to get air into her lungs... Yeah I baptized *that bitch* in water *AND* fire that day. You want to know what the best part is?

ANNE

(near whisper)
Best part?

Billy leans in.

BILLY

When you kill someone. A quiet fills the air. All their anger, fear, and dreams, they just die. Oh Anne, I love that poetic, deafenin, sound of silence.

Anne rips her eyes from Billy's. Dean looks on with disapproval. Anne stands up, walks back to Dean.

ANNE

(to Dean)
Do you mind if I get a drink of water?

Dean nods, opens the door.

(CONTINUED)

DEAN
(to guard)
Jack, would you get a cup of water
for, Miss Kennedy?

JACK
Sure thing.

Billy snickers.

DEAN
That'll be enough, Billy.

Anne moves between Dean and the table.

ANNE
(to Dean.)
It's alright, Officer. Billy's
just, trying to, live a little.

BILLY
Yeah, Dean.

Anne walks back to the table, leans in toward Billy.

ANNE
You don't mind if I, stretch my
legs a little?

Another rattle of chains from Billy.

BILLY
Go ahead, I'll just sit here.

Jack opens the door.. Dean retrieves a paper cup. Anne takes
it, looks at Billy as she drinks it down, crumples it up.

ANNE
Ah, that's better.

BILLY
Hey Dean, I'm thirsty too--

DEAN
Shut up, Billy. You can have a
drink when you go back to your
cell.

BILLY
(to Anne)
I'm gonna miss them guys.

ANNE

(sits)

Shall we, continue, Billy?

BILLY

By all means.

Billy looks deeply into Anne's eyes, she retakes her chair.

ANNE

Tell me, what's life like for you,
in prison?

BILLY

It's tedious, Anne. Twenty-two
hours a day in my cell. Two hours a
day to walk around, alone, and in
another cage... least til they put
me on death watch.

ANNE

Can you tell me about, when you
were arrested?

BILLY

(winks)

Sometimes, I can be a little...
rough. I knocked her around a
little that day. She acted like
everything was fine and went to
take a bath... Don't you like a
long, hot, relaxin bath, Anne?

ANNE

(stoic)

Stick to the arrest, please.

BILLY

Well, what I didn't know was that
bitch called nine one one. Told em
she was in mortal danger and
couldn't stay on the line... She
was in mortal danger, but she
didn't know it. Thought the cops
would help her get out. So I walked
in there, like I said, and drowned
her ass.

Anne shifts in her chair.

BILLY (CONT'D)

I was surprised when I got done,
and the cops busted the door down.

(CONTINUED)

(laughs)
Funny part is, if they'd have got there just a little sooner, they could have saved her.

Anne puts the file away.

ANNE
You couldn't just let her go?

BILLY
No. I couldn't.

ANNE
How did they you connect to the other murders... you were tried for?

BILLY
Got my DNA, once I was in prison.

ANNE
Who was your first victim?

BILLY
Anne, you know I can't tell you that.

Anne studies Billy's face.

ANNE
Did you ever kill anyone in Columbus?

BILLY
Oh, Anne, who do you know, got murdered in Columbus?

ANNE
I'm conducting the interview, Billy.

Billy holds her gaze like he's trying to cast a spell.

BILLY
Did someone drown your momma?

ANNE
My bio's out there, Billy. I've talked about my mother and how she died.

BILLY

Ain't this somethin? The two of us sittin here, missin our mamas. One of us a blight. A pimple on the face of society, and you, a college-educated over-achiever, determined to rise above it all.

ANNE

Then, what's the first murder you were connected to?

BILLY

I thought you'd never ask.

Anne writes as billy speaks.

BEGIN FLASHBACK:

EXT. HIGHWAY - REST STOP - NIGHT

Billy smokes a cigarette. His truck, parked in the distance. A car pulls in. He watches it come to a stop.

Billy surveils a couple in the car. The driver gets out. He walks to a bathroom twenty yards from it.

Mashing his cigarette out with his boot, Billy walks to the car. Suddenly, he opens a door, jumps in, a gun in his hand.

INT. CAR - NIGHT

A blond-haired woman, about to scream. Billy points his gun at a baby. The woman stifles a scream.

BILLY

I wouldn't do that if I was you, Darlin.

WOMAN

Please, don't hurt my baby.

BILLY

Just do what I say and nobody'll get hurt.

Billy slides down, gun trained on the child.

BILLY

Is that your husband in the bathroom?

(CONTINUED)

WOMAN

We've been driving all day. He wanted to stretch his legs.

BILLY

You guys should be more careful. These highways can be, real dangerous.

The woman, near panic, looks from Billy to the darkened restroom.

WOMAN

What do you want from us?

BILLY

I just want to spend a little time with your family.

The woman, terrified as her husband walks back to the car.

BILLY

Don't make a sound. I'll kill your baby and *all* of ya, if you let him know I'm back here.

The woman, barely contains her fear. Her husband settles in, turns to his wife.

EXT. HIGHWAY, REST-STOP - CONTINUOUS

MAN

Whew! I didn't think I was gonna make--

The car lights up with gun fire, BAM, BAM, BAM, BAM! Cutting the man off, mid-sentence. The woman's screams and baby's cries are cut short by more gunfire. BAM, BAM, BAM, BAM!

After a minute Billy gets out. He walks calmly to a faucet. Billy washes blood from his face and hands. Blood mixed with water runs onto the ground.

Billy whistles as he walks back to his semi. He climbs into the cab, starts the massive engine.

INT. SEMI TRUCK - NIGHT

Billy slides a CD into the stereo, slowly pulls away. He jams gears, driving faster, and faster into the night.

STEREO

I'm a truck drivin man I got ten
forward in my hand. I got nothing
else to do all night but fuck and
fight. So I'll just pull off the
road and rest my weary load and
dream of Mary Anne all through the
night yeah.

I'm a truck drivin man and I'm
California bred. I've got wheels
for my feet and I travel with dead.
Truck drivin man and I'm California
bred. I've got wheels for my feet
and I'm travelin with the dead.

END FLASHBACK

INT. PRISON - INTERVIEW ROOM - DAY

Billy hums Truck Driving Man. Anne looks at Dean as she fights to control her composure.

ANNE

(to Billy)

Was that you're daddy's fault too?

BILLY

Honestly, I just enjoyed it. Who
doesn't like a surprise?

ANNE

I have to go.

BILLY

I like your necklace.

Anne gets up, Dean moves to her side. They exit the room. Billy watches, amused.

BILLY (CONT'D)

Where ya goin?

INT. PRISON - DAY - CONTINUOUS

With Dean by her side, Anne walks hurriedly, without speaking. She walks to the warden's office... KNOCKS.

WARDEN (O.S.)

Come in.

INT. WARDEN'S OFFICE - DAY

Anne, sits opposite the warden's desk. Out of breath, pale.

WARDEN

I'd ask how it went--

ANNE

Warden, that man is an animal. I mean, I read the files, but--

WARDEN

The guards won't even talk to him, most of the time.

ANNE

I, I, left before I was finished... I need to come back.

WARDEN

You'll have to call first. I'll have Dean get him ready.

ANNE

I should have been more prepared.

WARDEN

He's going to death watch Monday. You'll need to be finished before then.

ANNE

I've never met anyone so cold. He has no conscience, No sense of right and wrong.

JARMAN

He knows right from wrong, Anne.

ANNE

I'll be back tomorrow... Thank you, Warden.

Anne leaves the warden's office...

INT. BARTELLO'S - NIGHT

Upscale restaurant, downtown. Anne, dressed business casual, sits across from Rocco. Food, exquisite.

Rocco, much more at ease on his home turf, smiles.

ROCCO

I should have warned you, dinner comes with company.

ANNE

I sould have known.

ROCCO

I don't usually get to enjoy the company of a beautiful woman.

ANNE

Thank you.

ROCCO

So, how was your day?

ANNE

Small talk, really? I told you, I'm not ready for... whatever this is.

ROCCO

A little small talk, helps the digestion.

A waiter brings wine, fills their glasses.

ROCCO (CONT'D)

(to waiter)

Thanks, Tom.

ANNE

(smiles)

Let me se... I've had cops, killers, and a flat tire--

ROCCO

Oh my.

ANNE

How was yours?

ROCCO

I work sun up to dark thirty nearly everyday. This one's no different. Not as exciting as yours.

(CONTINUED)

ANNE

Still, sounds like you need to relax too.

ROCCO

Then it's a good thing you came by.

ANNE

This is great, but...

ROCCO

Look, I'm not asking you to marry me here. We're just two people having a damn fine dinner.

ANNE

I'll drink to that.

ROCCO

Cheers...

Anne and Rocco drink wine. Wait staff care for customers. Rocco and Anne visit and eat.

ANNE

How long have you lived in our little city.

ROCCO

A few years. I moved here and opened Bartello's after my divorce. You?

ANNE

Born and raised here.

INT. BARTELLO'S - CONTINUOUS

ROCCO (CONT'D)

You actually sat across from a serial killer? My God!

ANNE

And listened while he gleefully shared a morbid tale of murder... You'll have to read the article when it's finished.

ROCCO

I'm waiting with bated breath.

Anne looks at her watch.

(CONTINUED)

ROCCO (CONT'D)

Already?

ANNE

(smiles)

I'm afraid so... I really needed this. Thank you.

ROCCO

I hope you'll come back soon.

ANNE

I will.

They rise.

ROCCO

Let me walk you to your car.

ANNE

A gentleman, and a scholar?

ROCCO

What can I say?

EXT. BARTELLO'S - NIGHT

Rocco walks Anne to her Jetta. They shake hands awkwardly.

ANNE

I had a nice evening, Rocco.

ROCCO

I'm glad you came.

Anne drives away, Rocco watches her go.

EXT. BARTELLO'S - NIGHT

Half a block away, Mayfield watches Anne and Rocco. He writes in his notepad. He makes dials his cell phone.

MAYFIELD

Dale, can you look into Rocco Bartello?

(beat)

Yeah, from the restaurant.

(beat)

I'm just scratching an itch.

INT. BARTELLO'S - LATER

Mayfield stands inside the front door. It's closing time. A hostess greets him. He looks at her name tag, JULIA.

He flips open his wallet, shows his badge and ID.

MAYFIELD

I'm Detective Mayfield. I'd like a word with Mr. Bartello.

Julia takes a cursory glance at his badge.

JULIA

Of course, Officer. Would you like to have a seat?

MAYFIELD

I'll wait here. Thank you.

Julia walks past the kitchen and disappears.

INT. BARTELLO'S - CONTINUOUS

Rocco walks up to shake Mayfield's hand.

ROCCO

I'm Rocco Bartello. How can I help you officer?

Mayfield looks around, shows Rocco his badge.

MAYFIELD

Nice place Mr. Bartello.

ROCCO

(puzzled)

We're up to code.

MAYFIELD

I'd like to ask you a couple questions. Have a minute?

Rocco notices staff and customers glance in their direction.

ROCCO

Lets talk in my office.

Rocco leads Mayfield to his office.

(CONTINUED)

ROCCO (CONT'D)

Would you care for something to drink?

MAYFIELD

No thanks, I'll be brief, Mr. Bartello.

INT. ROCCO'S OFFICE - CONTINUOUS

The office is efficient. Small, organized. Rocco sits at his desk. Mayfield stands.

ROCCO

I don't suppose you're here for an application.

MAYFIELD

I'm afraid not. I have a question about one of your recent customers.

ROCCO

How can I help you?

MAYFIELD

Anne Kennedy was here. You walked her to her car.

ROCCO

I didn't think that was illegal, Detective.

MAYFIELD

What did you talk about? She didn't mention a fiance, did she?

Rocco looks bewildered. Mayfield takes out his pad.

ROCCO

It's my understanding she recently become uninvolved... You're not--

MAYFIELD

No. I'm not. Did she mention anything about him?

ROCCO

Look, Detective... I met her a few nights ago. I invited her to the restaurant. We had dinner.

(CONTINUED)

MAYFIELD

You just ate in silence?

ROCCO

We talked about an interview she had at the prison. She said I'll have to read about it.

MAYFIELD

That's it?

ROCCO

Small talk about the menu, weather and such. She said she had a bad day. A flat and... the prison.

MAYFIELD

Did she talk about her family?

ROCCO

Sir?

Mayfield hands Rocco his card.

MAYFIELD

Nothing... If you think of anything else, call me.

ROCCO

Anne's not in any trouble is she?

MAYFIELD

Have a nice day Mr. Bartello. I'll show myself out.

Mayfield leaves. Rocco tosses the card into a desk drawer.

INT. ANNE'S HOME - DAY

A KNOCK at the door. Anne opens it. Mayfield's on the porch with Detective, DALE QUENCY. Ten years Mayfield's junior.

ANNE

Detective Mayfield.

MAYFIELD

Hello Anne. Mind if we come in?

Anne steps aside. The detectives enter.

(CONTINUED)

ANNE

How can I help you now, Detective?

MAYFIELD

We found Mr. Spenser's car yesterday, Anne. In the river.

ANNE

Oh my God. Is he okay?

MAYFIELD

I was hoping you could tell me.

ANNE

Surely, you don't think I had anything to do with it--

MAYFIELD

Let me go over what we have. You acknowledged you had a fight--

ANNE

An argument--

MAYFIELD

You said he was going to Arizona. His sister hasn't heard from him. She filed a missing persons report. Why didn't you?

DALE

Then the car. In the river.

MAYFIELD

As far as we know you were the last one who saw him... before he turned up missing.

ANNE

Mr. Mayfield, I think you'd better leave.

Mayfield pulls paper from his jacket.

MAYFIELD

I have a search warrant, Miss Kennedy.

Anne, stunned.

ANNE

This is insane.

(CONTINUED)

MAYFIELD

(to Dale)

Start with the bedroom. Anything that looks suspicious, bag and tag it.

Mayfield looks at the work piled up by Anne's computer.

MAYFIELD (CONT'D)

We'll need to look at your computer.

ANNE

This is egregious. I've never hurt a soul.

MAYFIELD

Who said he was hurt?

Mayfield picks up Anne's computer, places it in a large bag.

ANNE

Detective, I need that for work.

MAYFIELD

You can keep your notes. If we don't find anything, you can have it back.

Anne, dumbfounded, sits with her paper work.

INT. ANN'S HOUSE - BEDROOM - CONTINUOUS

Dean is in Anne's closet. He finds mens shoes. He bags them. Mayfield joins him.

MAYFIELD

Good job. Keep looking. I've got the bathroom.

INT. ANN'S HOUSE - BATHROOM - CONTINUOUS

Mayfield looks through the medicine cabinet. Takes pictures of the contents. He takes hair from Anne's brush, bags and tags it.

INT. ANNE'S HOUSE - LIVING ROOM - CONTINUOUS

Mayfield and Dale both come back out.

MAYFIELD
 (to Dale)
 Wanna take all this out? I'll be
 right there.

Dale exits with everything, save the computer.

MAYFIELD (CONT'D)
 Maybe you'd better sit down.

ANNE
 What the hell's going on?

She takes a seat. Mayfield studies her expression.

MAYFIELD
 Anne, we found Dan in the car--

ANNE
 Oh my God!

She tries to control her tears.

ANNE (CONT'D)
 Detective, when Dan walked out that
 door. And he did walk out. He was
 fine. I haven't seen, or heard from
 him since. Is this how you drove my
 daddy to his grave?

MAYFIELD
 If memory serves, you're father's
 death was ruled an accident.

ANNE
 How convenient, Officer...

MAYFIELD
 Considering the circumstances...
 You're a person of interest, Anne.

ANNE
 A suspect you mean.

Anne sits, covers her face, angry.

MAYFIELD
 I'm sorry, Anne. We have to start
 with the last person to see him.
 You know that.

(CONTINUED)

ANNE

Please leave, Detective Mayfield.

Mayfield picks up the computer and exits.

INT. ANNE'S CAR - DAY

Anne drives. She plays the recorder, listening to the Billy interview.

BEGIN FLASHBACK:

INT. DARK LIVING ROOM - NIGHT

A) Anne, five years old, watches TV alone. Suddenly the lights go out. She sits in the dark.

ANNE

Daddy?

B) Anne, older, watches TV. It's dark. A young Jen walks passed her in her uniform. Jen locks the door and leaves.

END FLASHBACK:

INT. ANNE'S CAR - DAY

Anne, in the prison parking lot. She checks her makeup.

INT. WARDEN'S OFFICE - DAY

Anne sits opposite the Warden. She looks tired, anxious.

ANNE

Is Mr. Baptiste up to the task today?

WARDEN

Are you?

ANNE

I believe so.

WARDEN

After today, you won't be able to come back until the execution.

(CONTINUED)

ANNE

I'm sorry for the inconvenience,
Warden.

The warden shrugs it off.

WARDEN

Let me call down to see if Billy's
ready.

The warden picks up his phone, dials out.

WARDEN

Is Billy ready for his interview?
(Beat)

WARDEN

You can escort Miss Kennedy, when
he's ready.
(Beat)
We'll be here.

WARDEN

Thanks, Dean.

He hangs up, turns his attention once again, to Anne.

WARDEN

Are you sure you're okay?

ANNE

Personal problems... I'm fine,
warden, really... Tell me, how do
you deal with these executions?

WARDEN

(surprised)
The warden gets honorable mention
in the story?

ANNE

I try to be thorough.

Anne offers a journalist's, non committal smile.

WARDEN

Honestly, I worry more about the
guards. They can suffer PTSD,
afterward. It's traumatic to strap
someone to that table... It's hard
to watch. When it's all over, I go
home to my wife. I lay next to her,
and I just... listen to her
breathe.

(CONTINUED)

ANNE

That's something we, the public,
rarely get a glimpse of. Thank you.

The warden checks his watch. Anne looks at the picture of Renee.

ANNE (CONT'D)

You talked about your wife, and I
can't help but wonder what it would
be like, to be able to trust
someone... love them so much.

WARDEN

Love and trust is what separates
people like us, from people like
Billy. I believe that.

ANNE

You talk, regularly, with the death
row inmates, why? I don't guess
it's something that's required of
you, is it?

WARDEN

Despite what people think, those
men are human beings. They won't
make it out of here alive. I offer
the services of the priest. I
listen to them.

ANNE

And Billy?

WARDEN

I think it's the right thing to do,
even for Billy.

ANNE

I don't think folks realize how
hard your job is, Warden.

The warden senses Anne's angst.

WARDEN

When this is all over, call me...
if you need help with anything.

ANNE

(smiles)

The priest is available for us too?

A KNOCK on the door.

(CONTINUED)

WARDEN

Come in.

Dean enters, looks at Anne, then the warden.

DEAN

(to Anne)

Billy's ready, Miss Kennedy.

WARDEN

(to Anne)

We can talk again later.

ANNE

Thank you, Warden.

Dean nods to the warden, leads Anne out.

INT. PRISON - INTERVIEW ROOM - DAY

Anne sits opposite Billy. Dean, and the other guard take their positions. The third guard, outside.

Anne brings her recorder and notepad out. She checks the recorder, leans back in her chair.

ANNE

Hello, Billy. How are you today?

BILLY

You look like hell. Someone piss in your cereal?

ANNE

I'm fine, Billy. We should get to it.

BILLY

(smiles)

Time is running out. For me at least.

ANNE

Are you afraid, Billy... of dying? Do you ever think about the people you've hurt?

BILLY

Everyone get's off on death and murder, Anne.

(CONTINUED)

ANNE

I disagree.

BILLY

Don't you sell more papers, get more hits on your website, when death's the headline?

ANNE

Not because they enjoy it.

BILLY

Why is that so hard for you to wrap your brain around?

ANNE

Because, Billy. People help other people, as much as possible.

BILLY

Really?

ANNE

The warden, hates this part of his job. My aunt works in a hospital, saving lives. Personally, I'm repulsed by violence.

BILLY

Oh, Anne. You can't bullshit a bullshitter. Society gets off on it.

ANNE

You think the warden, the prison guards, enjoy these executions?

BILLY

Even the priest.

ANNE

You can't really believe that.

BILLY

Tell me, Anne, when they strap me to my cross, are you gonna to be there?

ANNE

I have to be.

(CONTINUED)

BILLY

Why?

ANNE

It'll be the conclusion of this... story. It's my job.

BILLY

You know... the real story's gonna to be outside these prison walls? They gonna throw a big party. Bunch of cowards, obsessed with killin.

Anne scribbles in her notepad.

ANNE

What makes them cowards, Billy?

BILLY

Have you turned on a TV lately? People love to watch dyin, but they're unwilling to beat anyone to death, shoot em, or drown em--

ANNE

Most people have a conscience--

BILLY

As long as their hands are clean and only their minds are bloody.

ANNE

I'm not here to interview society. I'm writing about you. To try learn why, some people do what you do.

BILLY

Don't you get it? I am society. You've never thought about killin anyone? Below the surface, everyone's a murderer, Anne.

ANNE

Can I ask you a question, Billy? And I want an honest answer.

BILLY

Shoot.

ANNE

Did you know Mary Anne Boxer, back in the eighties?

Billy shifts in his seat.

(CONTINUED)

BILLY
You did read my letter.

ANNE
Did you, know her?

BILLY
(smiles)
Did I kill her, you mean. Get to
the point, Anne. I don't have a lot
of time. Maybe I fucked her... But,
no, I didn't kill her.

Billy watches her. Anne remains stoic.

ANNE
I asked for an honest answer,
Billy.

Billy sits back, a grin on his face.

BILLY
Would it make you feel better if I
did kill her? Would it help you
enjoy my execution more if your
mommas killer was sucking poison
through that long plastic tube?

ANNE
So Wilma was the only one you
drowned?

BILLY
Did I say that? I killed so many
people, I get confused.

ANNE
Why did you have to drown Wilma?

BILLY
Because, she was mine! You don't
like it? Find my, dear ole daddy,
if you can... Go dig that old fuck
up and ask him, how to keep people
in line.

ANNE
Being an over the road trucker must
have made it convenient, for you to
do what you did. You could be
anywhere. Hard to track. I
understand log books are often
fabricated.

(CONTINUED)

BILLY

They tend to be ignored, they get behind, so you have to fill in details afterward. You read bout the girl in Alabama, didn't you?

ANNE

What?

BILLY

Mayfield was awful interested in that one. She was a purdy little blond girl too.

Anne shakes her head.

ANNE

Go on...

BEGIN FLASHBACK:

INT. SEMI TRUCK - ALABAMA - NIGHT

Billy drives his semi. Stereo turned down low. His fingers drum on the steering wheel, he hums to the music.

Movement, behind Billy. A pretty blond, LIZ HARTWICK, in her early twenties, crawls from the sleeper.

BILLY

D'ya wanna smoke a little weed?

LIZ

That sounds fantastic.

Billy withdraws a joint, he holds it up for her to see.

BILLY

Here, take the wheel.

LIZ

(big smile)

Yeah?

Liz leans across Billy's lap, holds the wheel straight. Billy glances down at her breasts, lights the joint, inhaling deeply.

LIZ (CONT'D)

First time I ever drove a semi.

Billy takes the wheel back, hands the joint to Liz.

(CONTINUED)

BILLY

I've got some beer in the cooler.
You old enough to drink?

They pass the joint back and forth.

LIZ

Almost twenty-three. I've been to
bars and everything.

BILLY

(laughs)
Help yourself.

Liz opens an ice chest, pulls out a beer. She pops it open,
drinks, happily.

BILLY

Grab me a Coke, will ya? I
shouldn't, drink and drive.

Liz grabs a soda, hands it to Billy. Their fingers touch.
She withdraws quickly. Billy opens his soda, drinks some.
Liz looks from Billy to the highway. Billy's all business.

LIZ

How long did you say, til we get to
Atlanta?

BILLY

If we drive through the night...
first thing in the mornin.

LIZ

Why don't we drive on the freeway?

BILLY

Log books ain't up to date. If a
cop pulls me over, my ass is grass.

LIZ

(feigns worry)
Oh good. I was beginning to wonder
if you was a psycho.

They both laugh, Billy looks Liz up and down.

BILLY

You got family in Atlanta?

LIZ

My boyfriend... He was worried
about me hitching rides, believe
that?

(CONTINUED)

BILLY
Travlin can be dangerous...

LIZ
I'm lucky you came along then.

Billy begins to downshift.

LIZ
What's wrong?

Billy taps the controls on the dash, looks concerned.

BILLY
Oil pressure's droppin... There's
an old gas station up the road. We
can pull off and take a look.

EXT. ABANDONED STATION - NIGHT - ALABAMA

Abandoned, dark, and a hundred yards from the road. Billy's
rig pulls slowly off the highway. He stops... AIR-BREAKS.

INT. SEMI TRUCK - ALABAMA - NIGHT - ALABAMA

BILLY
Sit tight, Mary. This'll just take
a minute.

LIZ
My name's Liz remember?

BILLY
Oh, sure, what'd I say?

LIZ
You said, "Mary."

BILLY
Huh...

Billy shuts the engine off, opens his door. Liz is anxious.
Billy climbs down, lights a cigarette.

BILLY
I'll be back before you can say,
Kenworth.

EXT. ABANDONED STATION - ALABAMA - NIGHT

At the back of the cab Billy gets out a tire thumper. (A small club with a lead weight at the tip)

Billy THUMPS the trailer tires as he walks around the trailer. THUMP, THUMP.

Liz rolls down her window, pokes her head out.

LIZ

What are you doing?

Billy walks back to the cab, club at his side.

BILLY

Checkin tire pressure. Just relax,
I need to let the engine cool down
a little bit.

INT. SEMI TRUCK - ALABAMA - NIGHT

Liz watches Billy as he unfastens the hood straps. He lifts the front, exposing the engine.

Billy walks around the trailer again. THUMP, THUMP. Thump...

Liz drinks her beer. No more thumps... Shaking, Liz opens her door cautiously.

Slowly, she climbs down the steps of the cab.

EXT. ABANDONED STATION - ALABAMA - NIGHT

Liz steps around the trailer, confused, looking for Billy.

Dark, foreboding. A breeze sends whispers, ghost-like, across the cracked asphalt.

Frightened, Liz walks around the cab. Slowly, with shaking hands, she opens the driver's door.

The keys are gone. Beth shivers, hugs herself.

A RUSTLING from the dark.

LIZ

Billy?

From the darkness.

(CONTINUED)

BILLY (O.S.)
(sing song)
Mary.

LIZ
Stop, please. You're scaring me.

Liz moves in a circle, looking for Billy.

BILLY
I see you...

Liz begins walking briskly away from Billy's voice. Quickly in the dark. No help in sight...

BILLY
Where ya going?

Liz walks faster, breaks into a run. Fear contorts her face.

LIZ
HELP!

Billy runs. His breath comes in ragged gasps.

Liz runs as fast as she can. Faster, faster. Billy gains on her. The club comes down on Liz's head, mid-stride.

BILLY
I'm gonna kill you!

Billy hits Liz repeatedly, THUD, THUD, THUD, THUD. Blood sprays his face.

Liz lay still on the pavement. Billy's breaths come easier.

Deathly quiet. A breeze.

Billy drags Liz behind the old building. He kisses her tenderly.

END FLASHBACK:

INT. PRISON - INTERVIEW ROOM - DAY

Anne turns off her voice recorder, puts away her note pad, puts it in her briefcase.

Billy sits back, satisfied. Anne stands up.

(CONTINUED)

BILLY
Where ya goin?

ANNE
I think I have enough.

BILLY
Almost makes me cum, just thinkin
bout it. Thanks for the memories.

Anne looks into Billy's eyes.

ANNE
Did you enjoy this?

BILLY
Was it... good for ME, you mean?
Let me just say, I could sure use a
cigarette--

ANNE
Interviews over, Billy. I'll be
back Thursday night.

BILLY
Did you know the death certificate
of an executed man lists that death
as a homicide? The warden, guards,
even the priest, will be a party to
it.

ANNE
Did you kill Mary Kennedy?

Billy shakes his head.

BILLY
(shrugs)
You keep chasin yer ghosts, Anne.

Anne moves in close to Billy. Dean watches.

BILLY
(rattles his chains)
Careful. Don't feed the animals.

ANNE
If you didn't kill her, who did?

Billy strains against his chains.

BILLY

How the fuck should I know? Don't
you get it? I'd a killed your whole
fuckin family, including you!

ANNE

(to Dean)

I've heard enough.

Anne hugs her briefcase, opens her mouth. Words fail her.
Dean leads Anne out of the room. she doesn't look back.

BILLY

I'da killed y'all! Your whole
fuckin family!

INT. PRISON - DAY

Anne walks silently through the prison, Dean at her side.

INT. MAYFIELD'S OFFICE - DAY

Mayfield and Dale, in Mayfield's office.

DALE

Forensics pulled latent prints from
the car with small particle
reagents. They were all Dan
Spenser's.

MAYFIELD

Computer guys didn't find anything
on Anne's computer.

Mayfield's phone rings. Dale waits.

MAYFIELD (CONT'D)

Mayfield
(beat)
Thanks.

Mayfield hangs up.

MAYFIELD (CONT'D)

Found shit tons of Prozac in Dan
Spenser...

DALE

We found Prozac in Anne's bathroom

(CONTINUED)

MAYFIELD

Anne was the last person to see him. Now we find Prozac in the vic. Then this Rocco guy shows up out of the blue...

DALE

Did we time a time of death yet?

MAYFIELD

Entomology's gonna take a little time. We know he left Anne Kennedy's last Saturday.

DALE

Lost both parents at a young age. That would take a toll on most people.

MAYFIELD

Anne'll be back to return the Baptiste files. I'll see if she wants to tell us anything.

DALE

You going to The Times?

MAYFIELD

First thing in the morning. Dale, lets put a tail on Anne...

INT. JEN'S HOUSE - NIGHT

Anne sits at Jens dining room table, her food untouched.

JEN

You should eat.

Anne pushes her food around on her plate.

ANNE

I'm not hungry.

JEN

You haven't said two words since you got here.

ANNE

They found Dan. He's dead.

(CONTINUED)

JEN

Oh my God.

Jen looks uncomfortable.

ANNE

Pulled him out of the river.
Detective Mayfield searched my
house.

JEN

Just like they did your daddy.

Anne pushes her plate away.

JEN (CONT'D)

Is there something you're not
telling me?

ANNE

Of course not! We had a fight. He
was tired of me... He left
Goddammit.

JEN

Mayfield drove your daddy right to
his grave.

ANNE

Daddy's death was an accident.

JEN

So they say.

ANNE

They won't find anything in the
house. There isn't a thing on that
computer, but my work.

Jen smiles sympathetically, hands under her chin.

JEN

How are ya going to finish your
article?

ANNE

I'm going to the office tomorrow.

JEN

Mayfield wouldn't be searching your
house if he didn't think you were
in on it.

(CONTINUED)

ANNE

That's ludicrous. They have to rule me out. That's all.

JEN

Why don't you go on home and get some rest? You have a long day tomorrow.

Anne waves her hands over the mess.

ANNE

I'll help you straighten up.

JEN

Don't be silly. I'll take care of it.

Anne smiles numbly, Jen holds her arms out for a hug.

JEN

I love you.

ANNE

Me too.

Anne exits the house. Jen watches Anne get in her car.

INT. PRISON - DEATH ROW - NIGHT

The warden stands outside Billy's cell.

WARDEN

So, have you left your mark on the world?

BILLY

I'm afraid my exploits will be lost in time, Warden.

WARDEN

Why do you hate so much?

BILLY

Hate don't have nothin to do with it. Every God needs a devil, every mongoose, a snake. Every society, needs its boogeyman. I'm just playin my part.

(CONTINUED)

WARDEN

Are you a boogeyman? Satan incarnate?

Billy holds his hands in front of his face. He opens and closes his fingers twice.

BILLY

When I had the power of life and death in these hands, I was a god... but, you know what they say. Absolute power.

WARDEN

Maybe, you're just a man who made a lot of bad choices, Billy.

BILLY

You do try to see the good in people, Warden. I'll give ya that.

WARDEN

I believe that, even the worst people have something good buried deep down inside.

BILLY

Not me.

WARDEN

You wish you could take us all with you, don't you?

BILLY

Yeah.

The warden shakes his head.

WARDEN

Maybe, if you'd just spent one day of your life, trying to be a decent human being.

BILLY

That's not who I am, Warden.

WARDEN

I have to go.

BILLY

You gonna be able to sleep?

(CONTINUED)

WARDEN

No, Billy, I'm not like you.

BILLY

Try to get some rest.

WARDEN

Good night, Billy.

The warden leaves Billy in his cell. Billy watches him go, then climbs slowly into his cot.

Billy lies there, eyes open, in the dark.

INT. NEWS ROOM - DAY

Anne walks in. Business as usual. She looks into Hollingsworth's office. Mayfield is there. She walks to her desk. Sam approaches her.

SAM

How was the interview?

Anne, distracted by Mayfield's presence.

ANNE

Have you ever stared into the eyes
of a killer?

All eyes on Sam and Anne.

SAM

He as bad as they say?

ANNE

Worse.

SAM

I can't wait to read your story.

Anne watches Hollingsworth and Mayfield.

ANNE (CONT'D)

How long has Mayfield been here?

SAM

Not long. Why?

ANNE

Just curious...

INT. HOLLINGSWORTH'S OFFICE

Mayfield looks into the newsroom. Sees Anne.

MAYFIELD

This is all strictly off the record, for now. That's why I didn't call when we found him.

HOLLINGSWORTH

Where was he.

MAYFIELD

In his car. In the river.

HOLLINGSWORTH

You can't think Anne had anything to do with it.

MAYFIELD

What do you know about Rocco Bartello?

HOLLINGSWORTH

From the restaurant?

MAYFIELD

The same.

HOLLINGSWORTH

I've never met him. Look, Anne's my best reporter. She's worked with your office a lot.

MAYFIELD

I have to question those close to Mr. Spenser. I have to rule her out as a suspect. Have you noticed any changes in her behavior?

HOLLINGSWORTH

She spends a lot of time looking at her mother's case, but that's not unusual. Her aunt comes in a lot. Especially since the break-up.

MAYFIELD

Did Dan come in often?

HOLLINGSWORTH

Until about a month ago. He used to come and they'd go to lunch, quite a bit.

(CONTINUED)

MAYFIELD

Has Mr. Bartello been in?

HOLLINGSWORTH

(looks out at Dick)

No. If he had, I would have heard about it.

MAYFIELD

Thanks, Mr. Hollingsworth. I don't want this out yet.

HOLLINGSWORTH

You think I want to drag the paper into this?

MAYFIELD

Have a good day, Mr. Hollingsworth.

Mayfield leaves. Hollingsworth looks out, sees Anne.

INT. NEWS ROOM - CONTINUOUS

Anne looks at Hollingsworth through the glass. Mayfield walks past. Anne leaves Sam to talk with Mayfield.

ANNE

(quietly)

Detective. I really must object to this harassment.

MAYFIELD

I came by to make sure the investigation isn't published. You should be thanking me.

ANNE

When am I getting my computer back?

MAYFIELD

I think they're finished with it. You can pick it up when you drop off my Billy files.

Mayfield leaves. Anne goes back to work.

INT. NEWS ROOM - CONTINUOUS

Anne puts a memory stick into her computer. Sam, Dick, and the others watch her. She types on her keyboard.

Anne's phone rings.

ANNE
Newsroom. Anne Kennedy.
(beat)

ANNE (CONT'D)
I'll be right in.

INT. HOLLINGSWORTH'S OFFICE - DAY

Anne stands by the door. Hollingsworth at his desk. Anne notices the church behind Hollingsworth.

HOLLINGSWORTH
How's the interview going?

Anne is pensive.

ANNE
I'm putting the story together now.

HOLLINGSWORTH
Mayfield was asking questions about Dan. I'm sorry to hear what happened. Who'd do something like that?

ANNE
It's like I told the detective. Dan left. I haven't seen him since.

HOLLINGSWORTH
I want this Baptiste story... Maybe Sam--

ANNE
You can't be serious.

HOLLINGSWORTH
Maybe Sam can witness the execution.

ANNE
I'm going to pretend you didn't just say that!

(CONTINUED)

HOLLINGSWORTH
I'm just concerned... The
investigation. The Prison--

ANNE
Mr. Hollingsworth. I just have to
put my notes together. Once the
execution is over, I'll have the
conclusion.

HOLLINGSWORTH
You will let me know, if you have
any trouble?

ANNE
(rolls eyes)
I'm fine.

HOLLINGSWORTH
Okay, I'll leave you to your
work... for now.

Anne walks to her desk. Sam's phone rings.

SAM
Newsroom.

He answers, looks up to Hollingsworth's office.

SAM
I'll be right there.

Anne watches Sam as he walks to Hollingsworth's office.

INT. MAYFIELD'S OFFICE - LATER

Detective Mayfield's office door opens. Anne enters and
closes the door behind her. She has Billy's file.

ANNE
Here's the Billy file, Detective.

MAYFIELD
Thank you.

ANNE
I hope my dropping by, isn't an
inconvenience... I know what a pain
in the ass it is to be interrupted.

Mayfield points to the chair opposite his desk.

(CONTINUED)

MAYFIELD

Can we have a little chat?

Anne takes a seat.

ANNE

Are you finished with my computer?

MAYFIELD

It won't be much longer.

Anne squirms uncomfortably.

ANNE

I don't know what you expect to find... Where did you find Dan's car?

MAYFIELD

I'd rather not say... until we can--

ANNE

Rule me out? As a suspect? Christ.

MAYFIELD

The autopsy revealed Prozac in Dan's system, Anne.

ANNE

Jen was right about you... I'm offended by the accusation. This whole thing is offensive.

MAYFIELD

It's a simple fact, Anne. Dan has never been on Prozac, as far as I can find.

ANNE

No. He isn't... wasn't.

MAYFIELD

Why did we find him in the river full of the same medicine that we found in you're medicine cabinet?

ANNE

Maybe he had a dealer.

MAYFIELD

Don't be precocious. Its unbecoming.

(CONTINUED)

ANNE

I want my computer. Do I need a lawyer?

MAYFIELD

Who would want to see Dan dead?

Anne stands defiantly. She leans over Mayfield's desk.

ANNE

Detective Mayfield, Can I see my father's file?

Mayfield sighs.

MAYFIELD

Are you out of your mind?

ANNE

I know how it must look--

MAYFIELD

No, no you don't, or you wouldn't be here asking about twenty-five year old files, while you're... Aren't you concerned about your...

Anne looks sharply at Mayfield.

MAYFIELD (CONT'D)

Ex-fiance?

ANNE

Of course I am. I've tried to call him. Call my phone service--

MAYFIELD

We are... I have serious issues with Dan's disappearance. The car found in the river. Something's rotten in Denmark.

ANNE

In the state of Denmark. You'd better start looking into real suspects.

MAYFIELD

We're looking at everyone close to him.

Mayfield looks at Anne, for a tell.

(CONTINUED)

ANNE

When I call, it goes straight to voice mail. He told me he was never coming back. I believed him.

MAYFIELD

(half to himself)

Why do people around you die?

Mayfield's question hangs in the air like acrid smoke. Anne's cell phone rings.

ANNE

Just a minute, Detective...

(into her phone)

Hello, Jen.

Mayfield waits.

ANNE (CONT'D)

How late? That's fine, I'm busy anyway.

(beat)

Bye.

Anne puts her phone away.

MAYFIELD

I'll call in the morning. You can pick up the file on your father and I'll give you back your computer.

ANNE

Where did they find Dan's car?

MAYFIELD

Why don't you tell me?

ANNE

Jesus Christ.

MAYFIELD

I have to say you're... reaction with Dan doesn't seem like a normal response.

ANNE

My mother was killed when I was a baby. My father died when I was five. My aunt did as well as she could, but I was a latch-key kid. I grew up without any friends, Detective. Tell me, how am I supposed to respond?

(CONTINUED)

MAYFIELD
Have you ever sought...
professional help?

ANNE
I don't have time for this shit.

Mayfield stands. Anne takes the hint.

MAYFIELD
Thanks for stopping by, Miss
Kennedy.

Mayfield stands there, with his notepad. Anne nods, walks to the door, Mayfield follows.

INT. SHERIFF'S OFFICE - DETECTIVE DIVISION - CONTINUOUS

Anne continues toward the exit. Mayfield stops at Dale's desk.

MAYFIELD
Did you talk to anyone at Dan
Spenser's work?

DALE
He called work last weekend, quit
without notice. They said he
sounded... funny.

MAYFIELD
Like he was overdosing on Prozac...
Anything else?

DALE
Some blond hair from the car... No
blood.

MAYFIELD
Make sure they compare the hair to
Anne's.

DALE
Will do, Boss. Oh, and he told them
he broke it off with Anne and was
planning on going to Arizona.

MAYFIELD
Thanks, Dale. I want to look at Jen
Boxer too. I have something you can
do for me tonight...

INT. MAYFIELD'S OFFICE - NIGHT

Detective Mayfield sits at his desk. He opens the Mary Kennedy file, begins reading it...

EXT. JEN'S HOME - NIGHT

Anne unlocks the door. Walks in. Dale watches from his car.

INT. JEN'S BEDROOM - NIGHT

Anne opens the closet. She pulls out boxes. Looks through them. She finds photographs. One, catches her attention.

She sits on the bed, rifling through papers. She stops. Gets her phone from her purse. She dials.

ANNE

Hello, It's Anne... I hope it's not too late.

(beat)

ANNE (CONT'D)

Would you mind meeting me... for a drink?

(beat)

Thanks...

EXT. CRUSHED VELVET LOUNGE - NIGHT

Anne gets out of her car. Dale pulls up as Anne walks into the lounge. He watches her from his car and waits.

INT. CRUSHED VELVET LOUNGE - CONTINUOUS

Anne see's Rocco in a back booth. It's dark. Private. She walks over and sits down. Two drinks on the table.

ROCCO

I ordered you a Peach tree Margarita.

ANNE

Thanks for coming, Rocco. I know its late.

ROCCO

Must be my charm. You can't help yourself.

(CONTINUED)

They laugh.

ANNE

Thanks, I needed that.

ROCCO

You sounded... I don't know...
upset?

ANNE

I told you, how I've recently
gotten out of a relationship...
There's more.

ROCCO

You want me.

ANNE

(laughs)

I shouldn't have called.

ROCCO

I'll mind my P's and Q's. Tell me
anything you want.

ANNE

How do I know I can trust you, Mr.
Bartello?

ROCCO

One way to find out.

ANNE

My ex-fiance... I thought he was
going to Arizona... They found his
car in the river.

ROCCO

Jesus Christ.

ANNE

Dan was in the car.

ROCCO

My God.

ANNE

I have a detective riding my ass.
He likes me... as a suspect.

ROCCO

Mayfield?

(CONTINUED)

ANNE

Yes. How'd you know?

ROCCO

He stopped by the restaurant and asked if you talked about Dan Spencer--

ANNE

That Son of a bitch.

ROCCO

I'm sorry.

ANNE

I have a job to do dammit. This doesn't help.

ROCCO

He asked me if you mentioned your family.

ANNE

It's a long story. Thanks for the drink Rocco. Can I ask you for another favor?

ROCCO

Sure, I brought my white horse and everything.

ANNE

Would you mind driving me home?

ROCCO

I don't know... you might be a killer.

ANNE

(winks)

One way to find out.

EXT. CRUSHED VELVET LOUNGE - LATER

Dale watches Anne's car. The parking lot is nearly empty. The bartender and two women come out. The bartender locks the door.

Dale looks peeved and drives up.

(CONTINUED)

DALE
Excuse me, Sir.

Dale flashes his badge.

BARTENDER
What can I help you with, Officer?

DALE
Has everyone else left?

The women walk to their cars. Dale looks at Anne's Jetta.

BARTENDER
I checked twice. Everything
alright?

DALE
Yeah... Have a good night...

INT. DALES CAR - CONTINUOUS

Dale parks next to Anne's Jetta, makes a phone call.

DALE
I'm sorry, Wayne... I fucked up...

INT. ANN'S BEDROOM - DAY

Anne wakes up. The shower runs in the bathroom.

INT. ANN'S HOUSE - BATHROOM - CONTINUOUS

Rocco showers. A shadow falls across the shower curtain.
Anne pulls it open.

ROCCO
Mornin, Sunshine.

ANNE
Oh God.

ROCCO
You're not a morning person. Noted.

ANNE
Don't take it personally. Just
buyers remorse.

Anne climbs into the shower with Rocco.

(CONTINUED)

ROCCO
It's on the house.

ANNE
You hungry?

INT. ANNE'S HOUSE - KITCHEN - CONTINUOUS

Rocco, in last night's clothes, opens the fridge. Nearly empty.

ROCCO
Slim pickins.

ANNE
I don't cook... Can you take me to my car?

ROCCO
I suppose I can be talked into it.

ANNE
After breakfast...

EXT. CRUSHED VELVET LOUNGE - DAY

Rocco and Anne are parked by Anne's Jetta.

ROCCO
Breakfast was great. Thanks.

ANNE
Look, I'm going to be busy for a couple days.

ROCCO
The walk of shame for ole Rocco?

ANNE
Nothing like that... I have to prepare for Billy's execution. It'll take up a lot of my time.

ROCCO
You talk in your sleep.

ANNE
Pardon?

(CONTINUED)

ROCCO

You said something about your mother.

ANNE

I have to go Rocco.

Rocco watches as Anne gets into her car.

INT. DETECTIVE MAYFIELD'S OFFICE - DAY

Anne sits across from Mayfield. Dale stands by the door.

MAYFIELD

I should arrest you on the spot.

ANNE

What for, Detective, kidnapping, murder, or dodging Detective Quincy?

MAYFIELD

For your own damn good. That's what.

Anne, irritated.

ANNE

I came for my computer, Mr. Mayfield.

Mayfield picks up a bag and hands it to Anne.

MAYFIELD

Here you go--

ANNE

Can I ask you a question.

MAYFIELD

Okay...

ANNE

Besides my father, what other suspects did you have... for my mother's murder?

MAYFIELD

Is there something you'd like to tell me?

(CONTINUED)

ANNE

Where did you find Dan's car?

MAYFIELD

I told you. In the river.

ANNE

Where, in the river?

MAYFIELD

That's sensitive information, Anne.

ANNE

Do you really think I could hurt Dan?

MAYFIELD

We found blond hair in his car.

ANNE

We lived together, so what?

MAYFIELD

You've been under a lot of stress... The anxiety medicine--

ANNE

I have work to do, Detective. Good bye.

Anne turns to leave.

MAYFIELD

Hold up a second.

Mayfield reaches into a desk drawer.

MAYFIELD (CONT'D)

Want to look at you're fathers file?

Anne accepts it.

ANNE

Thank you.

Ann exits.

MAYFIELD (CONT'D)

(to Dale)

Do we have the report on the hair?

DALE
I'll go get it.

INT. ANNE'S KITCHEN - DAY

Anne works from her table. Billy files are piled up. The story of her mother's death is on her computer. Her hand comes up to feel the cross on her necklace.

Anne's phone rings. She looks at it, doesn't answer.

INT. MAYFIELD'S OFFICE - DAY

Mayfield pours over Dan Spenser's file. Pictures of the car being pulled from the river. Phone records.

Dale comes in with a courtesy knock. Walks to Mayfield's desk.

MAYFIELD
What if Anne didn't do it. She keeps asking where we found the car.

DALE
Red Herring?

MAYFIELD
She hasn't mentioned the trunk and I've been riding her pretty hard.

DALE
Lab said the hair's similar, but doesn't definitively belong to Anne. They're still looking it over...

MAYFIELD
Thanks Dale.

DALE
The way she gave me the slip at Crushed Velvet... I wouldn't rule her out just yet.

Mayfield picks up a paper from Dan's file.

MAYFIELD
(laughs)
You're just pissed because she gave you the slip. Anne's pretty much a
(MORE)

(CONTINUED)

MAYFIELD (cont'd)
loner. Distrustful... Lets open it
up a little bit. Maybe the aunt
helped her. Maybe Bartello.

DALE
Want to question the aunt?

MAYFIELD
Soon. Right now, I'd like you to
look into Mary Kennedy's murder and
Ray Kennedy's death. Fresh eyes.
I'll go over Dan's phone records.

DALE
Sure thing.

MAYFIELD
Go through the evidence, look over
all the statements we collected.

DALE
On my way.

They leave Mayfield's office together.

INT. JEN'S BEDROOM - NIGHT

Jen looks at her bed. The closet door is ajar. Jen,
meticulous, knows she made it. She opens the closet, pulls
out a box.

INT. JEN'S KITCHEN - CONTINUOUS

Jen stands in her kitchen. She checks the door knob. Locked.
She pours a drink and sits at her table. Dials her phone.

INT. ANNE'S KITCHEN - NIGHT

Anne's phone rings. She answers it.

INTERCUT: JEN/ANNE

ANNE
Hey, Jen.

JEN
Hey sweetie, did you come by the
house today?

(CONTINUED)

ANNE

Yeah, I've been having old memories coming back to me. I wanted to look at some old pictures of my mother and dad. It's okay isn't it?

Anne looks at the picture from the closet.

JEN

Of course. I just saw the closet opened and my bed looked like someone sat on it.

ANNE

I swear, you're so tidy. Is that OCD?

JEN

It's entirely possible... Are you going to come by later?

ANNE

I have to go to the execution later. I got my computer back, so I'm working on it today.

JEN

You got it back already?

ANNE

There's nothing on it.

JEN

That bastard Mayfield--

ANNE

He drove my daddy to his grave?

JEN.

Broken record, I know... I'll let you get back to work.

ANNE

When I get back from the prison, I'll drive by to check on you.

JEN

Okay, Dear. Bye...

END INTERCUT:

Jen walks to the door, unlocks it. She walks down the stairs.

INT. PRISON - DEATHWATCH CELL - NIGHT

Billy stands nervously in his cell, he wears a prison-issue hospital gown. In his hand, an envelope. The Warden, three guards, and the priest walk to the door of his cell.

WARDEN
It's time, Billy.

Billy sighs deeply, hands the envelope to the warden while the guards look on, emotionless.

WARDEN
What's this?

BILLY
A letter, for Anne.

WARDEN
Okay.

BILLY
Will you give it to her?

WARDEN
(skeptical)
This is very unusual, you know.

BILLY
She looks, just like my mother. My dad killed her when I was fifteen.

WARDEN
We have to go, Billy.
(to the guards)
Let's go guys.

The guards approach the cell. Billy extends his hands through the bars. A guard cuffs him. A second guard opens the door. As Billy steps through, they quickly put manacles on his ankles. A chain connects them to restrict movement.

BILLY
(to the warden)
It's cold.

WARDEN
I know.

The three guards accompany Billy down the short hallway with the warden right behind them. The priest brings up the rear.

(CONTINUED)

A radio begins to play from death row. Fists pound on the walls, to show support for the condemned man, to the beat of the song.

The guards, warden, and the priest walk with Billy to the sterile execution room in a somber, professional manner.

The first guard stops, opens the door.

INT. MAYFIELD'S OFFICE - NIGHT

Detective Mayfield looks at Dan's phone records. Dale reads the Mary Kennedy file.

MAYFIELD

Dale, what do we have on the hair.

DALE

It's blond, but not microscopically the same as Anne's. I had them check it twice.

MAYFIELD

The last phone call to Dan Spenser's phone is local. Shortly after he called his sister.

DALE

Yeah.

MAYFIELD

It's Jen Boxer's.

INT. EXECUTION ROOM - NIGHT

Guards lead Billy into the small room. The gurney, in the center, is covered with sheets and a pillow.

The small, somber, procession shuffles past the door and a phone that hangs on the wall, Billy stares at the medical gurney, with its padded boards protruding from either side.

BILLY

(to himself)

Crucifixion.

The guards take up a position at the foot, and sides of the gurney. The warden enters. He pats Billy's shoulder, the priest stands by.

(CONTINUED)

BILLY
(to the priest)
I never read the Maccabees.

PRIEST
That's okay, Billy.

Billy takes a ragged breath, nods to the priest. The warden walks around the small room, he looks at the two large windows on either side of the execution chamber.

One window, with shades opened, is where the executioner and male nurse, prepare Billy's concoction of death.

Warden Jarman opens the door between the two rooms.

The warden speaks to the men, unheard behind the glass.

A guard unlocks Billy's handcuffs. He helps Billy, lie on the bed. Immediately his arms are strapped down securely with leather straps and buckles. Another guard buckles Billy's legs down, removes the shackles. The guards on either side strap his chest, then his abdomen down.

The warden wheels a small table into the death chamber, next to the gurney. He retrieves a small microphone from the table. He pins it to Billy's gown.

WARDEN
(to Billy)
This is so any last words you have
can be heard by the witnesses and
recorded.

Billy nods numbly. For the first time, fear breaks through Billy's haughty exterior.

As the warden goes back into the executioner's room, the nurse walks passed him to stand by Billy's side. The nurse wipes Billy's arm with more than enough rubbing alcohol.

BILLY
(to nurse)
Gotta be careful. We don't want an
infection to set in.

Finally, the curtains in the window that separates the witnesses from the execution chamber are opened.

Seven curious people look on, including Anne Kennedy.

INT. WITNESS ROOM - PRISON - NIGHT

Anne watches intently, as the nurse looks up at the warden, who nods before he picks up a catheter. The nurse pierces Billy's vein to begin the intravenous drip of death.

All in attendance watch with looks that range from curiosity to nauseated. Some turn their heads squeamishly. Anne searches Billy's face as the needle punctures his blood vessel. Billy winces. The nurse tapes it down.

INT. EXECUTION ROOM - NIGHT

GUARD
(to Billy)
It'll be over soon, Billy.

BILLY
(to guard)
Yeah.

Billy looks at the guard.

BILLY (CONT'D)
You'll be alright.

Billy watches the warden in the executioner's room. He says something, unheard, to the executioner. Billy turns his head, looks at Anne, and smiles as if she's the only one in the room. Anne looks away.

The warden comes back into the execution chamber, stands by the phone. The nurse walks into the executioner's room to stand beside the executioner.

INT. PRISON - WITNESS ROOM - NIGHT

Warden Jarman picks up the telephone receiver. He says something indistinctly, then hangs the phone up. The warden looks into the witness room. He turns on a microphone.

WARDEN
The governor has authorized
carrying out the execution.

A voice comes over a speaker, heard by all present.

SPEAKER (V.O.)
Johnathan William Baptiste. You
have been sentenced to death for
the murder of Wilma Smith on June
(MORE)

(CONTINUED)

SPEAKER (V.O.) (cont'd)
the third, two thousand four. Would
you like to make a statement before
execution begins?

Billy nods. A guard presses a switch at the side of the gurney. The head of his bed rises to face all in attendance. Billy looks his arms, to show he is hanging on a cross. He looks at Anne through the glass, then to the priest.

BILLY
And I will put enmity between thee
and the woman, and between thy seed
and her seed. It will bruise thy
head, and thou shalt bruise his
heel.

The witnesses look confused, the gurney is lowered once again. Anne watches, as the guard in the executioner's room plunges the poisons into the plastic tube running into Billy's vein.

Within seconds, Billy's eyes close. The nurse walks into the execution room to Billy's side. The nurse shakes Billy, looking for signs of wakefulness. The priest signs the cross.

NURSE
Billy?

He shakes him again, more vigorously.

NURSE
(louder)
Billy, can you hear me?

Billy lies silently on the gurney. The nurse looks up to the executioner through the glass partition, nodding his head.

The executioner plunges more syringes, slowly. Anne watches him as he mouths each drug by name as he carries out his duty--

Suddenly, Billy's eyes open wide. He convulses, his limbs strain violently against the restraints. Foam issues forth from his mouth before he settles lifelessly on the gurney.

Some witnesses gasp and turn their heads. Anne continues to watch as the nurse uses a stethoscope to check Billy's vitals.

The nurse nods to Warden Jarman. The shades to the witness room close slowly.

As witnesses file somberly from the room, Anne remains seated in the quiet. Tears flood her eyes, then stream down her face. Anne vomits violently into a waste basket.

INT. ANNE'S CAR - NIGHT

Anne drives to the prison gate. The gate rises, then falls behind her. She drives to the highway, notices throngs of people who hold "Kill Billy" signs. They cheer at the death of the serial killer.

Anne watches, shakes her head, before she turns onto the road home. With tears on her face, she turns on the radio.

RADIO

Just moments ago, notorious
murderer, Billy Baptiste, was put
to death by lethal injection...

Anne turns the radio off.

BILLY (V.O.)

The real show's gonna be outside
these prison walls.

Anne drives slowly past the crowd. They wave signs and cheer as she drives past them.

Anne's face in the mirror, shows her displeasure. She steps on the gas, speeds away.

ANNE

I'm not like you, Billy.

INT. ANNE'S CAR - CONTINUOUS

Ann's phone vibrates. She looks at it. A text message.

JEN

I waited up. Mayfield came by. We
should talk.

Anne puts the phone down...

INT. ANNE'S CAR - LATER

Anne drives through her neighborhood. Pulls over to the curb. She dials her phone..

(CONTINUED)

ROCCO (V.O.)
I wasn't sure if I'd hear from you
again.

ANNE
Don't you trust me?

ROCCO (V.O.)
No... I tried to call. I shouldn't
have...

ANNE
(dry laugh)
I know... Hey I need some help.

ROCCO (V.O.)
Are you okay?

ANNE
Yes... The execution... I need you
to call me in twenty minutes.

ROCCO (V.O.)
Are you going to answer this time?

ANNE
If I don't, you can call Mayfield
and tell him to come lock me up...

Anne disconnects, drives back onto the road...

EXT. JEN'S HOUSE - NIGHT

Anne stands on the porch. The house is dark. Quiet. Anne
gets her voice recorder from her purse, turns it on.

INT. JEN'S HOUSE - NIGHT

Anne enters cautiously.

ANNE
Jen? Are you okay?

Anne can hear Jen mumble incoherently somewhere. Anne walks
toward the direction of the noise.

ANNE (CONT'D)
Jen, Where are you?

Anne enters the kitchen. The door to the basement is ajar.
Dim light flickers from below.

(CONTINUED)

ANNE (CONT'D)
(cautious)
Jen? Are you down there?

Anne's query is met by Jen's voice.

JEN (O.S.)
I'm in the basement.

Anne flips light switch. Nothing.

JEN (O.S.)
Lights out. I have a lamp down
here.

INT. JEN'S BASEMENT - NIGHT

Cautiously, Anne descends the first few steps.

ANNE
What the hell are you doing?

There is a trip wire on the fourth step. Anne tumbles head first down the stairs.

Jen pounces on Anne at the bottom of the stairs in the dim light.

INT. JEN'S BASEMENT - LATER

As Anne shakes the cobwebs loose. Her hands are tied behind her. She has blood on her face from the fall.

JEN
Oh, Anne. I'm missing some
pictures.

Jen stands next to a cot in the basement. Anne notices for the first time that the walls and floor are covered in plastic.

ANNE
You weren't working late.

Jen sits in a chair between Anne and the cot. Anne looks to see an IV bag hanging from above the cot..

JEN
Oh, I've been thinking about this
for a while. How do you like the
room?

(CONTINUED)

ANNE

What did you do to Dan?

Jen pulls a gun from her pants.

JEN

You have more to worry about than him.

ANNE

Why, Jen?

JEN

It looks like you killed Dan and then committed suicide. It must run in the family.

ANNE

This knot on my head will look suspicious.

Jen looks at the cot, the hanging bottle.

JEN

With all the Prozac in your system, you must have been dizzy and fell.

Anne works the ropes behind her.

ANNE

I told you, Dan was moving, we were through. Why did you kill him?

Jen sifts through the box from her closet.

JEN

He wasn't going anywhere. As much as you ignored him, he was bluffing. I called him and he was more than glad to come over and cry on my shoulder.

ANNE

Did you give him Prozac?

JEN

(rubs the cot)

Funny thing. Too much of it and you're pretty malleable.

ANNE

He didn't wreck his car.

Anne looks at Jen. Works her hands in the rope.

(CONTINUED)

JEN

Hard to wreck a car from the trunk... Why did you insist on digging around your mothers death? I should have just drowned you all those years ago.

Anne's phone rings.

JEN (CONT'D)

We'll just let it ring...

INT. MAYFIELD'S OFFICE - NIGHT

Mayfield and Dale are looking over the files.

MAYFIELD

(holding a paper)

Where was this?

Mayfield hands a phone record to Dale.

DALE

That one was lost. Just got it a while ago.

MAYFIELD

Look.

Mayfield points at a number.

MAYFIELD (CONT'D)

The last several calls to Dan came from Jen Boxer.

DALE

Trying to warn him?

MAYFIELD

Or trap him.

Mayfield picks up his phone and dials.

INT. JEN'S BASEMENT- NIGHT

Jen looks at Anne. Anne's phone rings again.

JEN

My, but you're popular tonight.

INT. MAYFIELD'S CAR - NIGHT

MAYFIELD

She should have answered. The execution was hours ago.

DALE

I'll call judge Crawford for an emergency warrant.

MAYFIELD

We'll go in with an exception.

DALE

Want to call for back up?

MAYFIELD

From the car. Lets go.

INT. JEN'S BASEMENT - NIGHT

Anne's phone stops ringing.

ANNE

That was Detective Mayfield. I gave him the picture of mom by the river. I'm guessing that's where they found the car.

Jen looks at Anne. Anne, works the knots behind her.

JEN

You're not a very good liar, Anne!

Jen walks closer. She empties Anne's purse on the floor. Anne holds her breath as the recorder tumbles out. Jen picks the phone up, looks.

JEN (CONT'D)

Apparently, when you killed him, you put him in the trunk.

ANNE

My God! Have you lost your mind? You're the skeleton in the closet.

Anne's hands come free behind her.

JEN

I was so fucking tired of living in her shadow. After Mom and Dad died...

(CONTINUED)

A sadistic grin comes over Jen.

JEN (CONT'D)

She got Ray... Billy. She had you.
Ray knew all about her and that
truck driving asshole. He loved her
so much, he married her anyway...
Wouldn't give me the time of day...

ANNE

You're lying!

Jen looks at Anne, no longer hiding her contempt.

JEN

Poor girl, killing Dan took it's
toll on you. You're depression got
to be too much. Mayfield's going to
find you in your car with a bullet
in your brain. Right where they
found Dan. Right where they found
your mother.

INT. MAYFIELD'S CAR - NIGHT

Driving, Mayfield's cell phone rings. Dale answers it.

DALE

Detective Quency.
(beat)

DALE

He's driving. What do you mean,
didn't answer?
(beat)

DALE

We're headed over there now.
Thanks, Mr. Bartello.

MAYFIELD

He tried to Call her too?

DALE

Lets hurry.

Mayfield hit's the siren. Pours on the gas. Dale calls for
backup.

INT. JEN'S BASEMENT - NIGHT

Anne waits for her opportunity to act.

ANNE

You're the only one who knew for sure Daddy didn't have an accident.

JEN

I was worried they'd connect me to your mother, but when that asshole Mayfield started going after Ray, it made it easier. I tried to pin it on Billy, but it all worked out.

ANNE

You're lucky Billy didn't come back and kill you... Us.

JEN

He did have an affinity for blonds.

ANNE

The night Daddy died... The power went out. I never saw you.

BEGIN FLASHBACK:

EXT. WOODED AREA - DAY - 1988

A) Jen takes pictures. Ray gets in his Plymouth, drives away. Jen watches Mary wade into the water. She skulks around, breathing heavily.

Jen picks up a rock and runs fast into the water. Jen clubs her sister on the head, pushing her below the surface, blood flowing from her wound.

Jen sees the baby on the blanket. She pushes Mary's corpse aside. Slowly, Jen walks toward the baby. She picks her up, walks back into the river then plunges baby Mary below the water's surface.

(JEN V.O.)

I had a better idea. I'd take their baby another way.

Jen pulls the baby out of the water just in time! She hears Ray's noisy Plymouth coming toward them. Quickly, Jen deposits the baby on her blanket, soaking wet, but alive.

(CONTINUED)

JEN (V.O.)
They'd assume he did it. They
always do. I knew what I had to do.
I just had to bide my time..

INT. HOUSE - BATHROOM - NIGHT

B) Jen peeks into the bathroom of Ray's modest home. She sees him bathing with his radio playing music. Jen enters, much to Ray's surprise. She walks in, murder in her eyes.

RAY
Jen. What are you doing?

Jen grabs Ray's radio, it's deadly electrical cord plugged into the wall. Ray holds his hands up in defense. Shock and surprise register on his face.

RAY
Jen, What the --

With all her might, Jen throws the radio into the bath. Ray tries to catch it, but misses. As it hits the water, Ray convulses violently as electricity flows, shocks, and kills him. The lights go out. Ray lies motionless, in the dark.

END FLASHBACK:

INT. JEN'S BASEMENT - NIGHT

Sirens, in the distance, grow louder with each second.

JEN
With the main suspect of your
mothers murder dead of an accident.
I took on the task of raising poor
little Anne. Isn't that what the
kids at school called you? Little
orphan Annie? Kids can be so mean.

Jen looks at Anne, with mock pity. Sirens WAIL in the distance.

ANNE
Aunt Jen, let me go, please.

JEN
Don't call me that!

The sirens draw closer. Jen looks up the stairs. Anne lunges, with the strength she has left. The gun falls from Jen's hand. They fight, Anne injured from the fall.

(CONTINUED)

Jen is surprisingly strong. She hits Anne. Anne falls. Jen grabs for the gun. Anne grabs Jen's legs, climbs on top of her, trying to get the gun first.

They get their hands on the gun at the same time. They wrestle on the ground. POP. Anne lays on the ground. Jen rises. Blood flows through Anne's blouse.

JEN

All of my sacrifices. My love--

ANNE

Jen?

Jen pulls the trigger again. POP. Anne kicks Jen's knee, as it goes off. It barely misses her. Anne grasps Jen's legs. Jen falls. Anne picks up the lamp. THUMP. She hits Jen with all her might. It goes dark.

Anne grabs the electrical cord as she stumbles toward Jen. She wraps the cord around her neck. The cord comes loose from the wall. POP, POP. The gun goes off two more times.

Anne twists the cord hard around Jen's neck. Jen GASPS. Then a CLUNK as the gun falls to the ground. Anne keeps choking her aunt. Jen stops struggling. Anne falls to the ground with Jen. Silence.

INT. JEN'S HOME - NIGHT

Mayfield CRASHES through the front door.

INT. JEN'S BASEMENT- NIGHT

Anne is on the ground. She crawls to the gun, points it at Jen. Anne looks at Jen on the floor. She sobs.

Mayfield comes down the stairs with a flashlight.

MAYFIELD

Drop the gun, Anne.

Anne cries, staring at her aunt on the floor.

EXT. JEN'S HOUSE - NIGHT

Paramedics load Anne in the back of an Ambulance. Another stretcher, with the Jen's body covered, is lifted into another. Crowds gather around the crime scene tape barrier.

INT. AMBULANCE - NIGHT

Mayfield is in the ambulance with Anne. Silent tears dried on her cheeks as they drive away. Medics talk to a doctor over a mic as they put an IV in Anne's arm.

Mayfield leans over her.

MAYFIELD

Jen called Dan several times the day he disappeared.

ANNE

My recorder... It's all there. There's a picture of my mother and dad by the river...

MAYFIELD

Where we found the car.

ANNE

You ever kill anyone, Detective?

Mayfield shakes his head.

ANNE (CONT'D)

Billy was right. The loudest thing you ever heard.

MAYFIELD

Save your strength, Anne.

ANNE

The sound of silence... Deafening

Anne lays her head on a pillow, she closes her eyes, exhausted.

The ambulance drives on.

MAYFIELD

(to paramedic)

She going to be alright?

The paramedic looks grimly at the old detective.

PARAMEDIC

She's lost a lot of blood...

INT. PRISON - WARDENS OFFICE - NIGHT

Warden Jarman sits quietly at his desk. The phone rings several times. He picks up.

WARDEN

Renee?

(beat)

Yes. It's over.

(beat)

I'll be home in a little while. *Try*
to get some rest.

The warden pulls the envelope Billy gave him, out of his pocket. He looks at the lettering written on the front. ANNE

He looks at a paper shredder by the desk. He drops it in.
WHIRRRR...

FADE OUT: